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## THE DECORATOR AND FURNISHER.



### POPULAR CARPETS.

By N. S. S.

Nine fine grades of carpetings the season's styles show patterns and colors that by usage we have come to designate as "Eastern." The newest patterns, many of which are still locked up in the manufacturers' sample rooms, and are only to be seen "by grace," are in rich, rather dull colors, almost the counterpart of those seen in the finest Turkish rugs. The peculiar shade of maroon red, the faded blues, greens and yellows of those fabulously valuable bits of Oriental handiwork are all faithfully reproduced in the new Wilton and body Brussels carpet, while the more ordinary tapestry and ingrain goods follow the same general features and show as nearly as possible the same colors and styles. There are also many quaint and interesting figures that are less Oriental in effect than Japanese, and the influence of the two styles is very clearly indicated in the best novelties in pattern and color.

Body Brussels is easily distinguished from carpets known as tapestry Brussels, by showing the wool threads on the back. So generally has this become known that a style of carpet with a slightly clouded or stamped back has recently been put upon the market. It is intended to appear like body Brussels, but could not for a moment deceive an expert. Persons who are not accustomed to buying carpets might readily accept this style on the tradition of the clouded or shaded back. An infallible test is to draw out a single wool thread from the face of the carpet. In body Brussels the thread will all be of a single color, in tapestry Brussels it will be parti-colored or clouded. All wools for Wilton or body Brussels are dyed in the skein. Tapestry Brussels is printed like calico or cambric. The colors are laid on with a brush and set by heated cylinders, over which the carpet passes. The weave of tapestry carpets is much less durable than that of body Brussels, as the wool surface threads simply pass under a thread of the warp that holds them in place. In the cheaper qualities of tapestry Brussels carpet a thread may be pulled out for a long distance by being slightly caught upon any projecting point of a piece of furniture that is moved over it.

The prevailing colors in the season's new samples are red, blue, green in olive and bronze shades, especially ecru, a little yellow, all shades of brown and gray, cream white and black. Red is seen in nearly all shades, from the deepest cardinal to scarlet and shading to the palest pink. Blue is but little used in medium shades. The best blue for a carpet is a dull faded shade and even then it must be cautiously handled or it will kill the effect of all colors used in the furnishing of a room. As a rule, unless there is to be a good deal of blue in the furniture and hangings, it will be well to leave the shade out of the carpet as well. Green is a natural carpet color. Olive greens and the various shades of myrtle, bronze and reseda are in high favor. Brown contains not an undesirable shade, from lightest to darkest. Black is present in very many of the new patterns. Other shades, yellow, gray, cream white and lavender are introduced in small quantities, to light up darker effects and relieve more sombre tints. A very peculiar effect is produced by the combination of two shades of blue and a dull yellow, these being the only colors in the carpet. Several shades of green are artistically blended, the ground being of a shade like the holly leaf, with figures that seem to grow lighter as one looks at them, and a pale green blooming effect, exquisite, but indescribable, covers the entire surface.

A very elegant carpet is shown in arabesques, in shades of brown and ecru. An effective design, with ecru ground and very large flowers, is shown. The leaves are in shaded browns and olive green, and a quaintly colored bloom in rosewood and cardinal shade seems to rest upon the surface of the fabric.

Another charming color effect is shown in a carpet that has beautifully blended kaleidoscopic tints of shaded olives, cardinals and a little yellow, black and light blue. Patterns are principally in quaint old designs in capitals, geometrical figures, interlocked chain links and rings, laced and diamond effects, lattice patterns, triangular figures joined at a corner, and like odd and ingenious arrangements. One particularly attractive pattern has a fern-like leaf arranged in a curve, around a block work of harmonious color. There are crosses, crescents, stars and bars innumerable.

All regular width Brussels, Wilton and tapestry carpets are twenty-seven inches. The widest borders measure about twenty-three inches. There are several widths that are narrower, ranging from eight to ten or twelve inches, designed for halls or very small rooms. There are stair carpets that are made to

match many of the best patterns, particularly in Brussels carpets. In some small dwellings, flats and occasionally in country houses, a single breadth of stair carpet is used for the hall, especially if it is a narrow hall and long.

There are two widths of stair carpeting in general use, one is twenty-seven inches wide, the other is thirty-six inches wide.

Prices for carpets are so intimately connected with certain points in the quality of the materials and the fashion of weaving them, that only approximate figures can be given. There are Brussels carpets that sell for \$1.25 and Brussels carpets that sell for less than sixty cents. The cheapest tapestry Brussels carpet is worth but little for wear. It is made of jute and various fibres and is in many cases wholly innocent of wool of any grade. The lowest price tapestry carpet that will give any degree of satisfaction is worth at least 75 to 85 cents. Stair carpets in the same styles and widths cost the same. An excellent tapestry Brussels carpet may be bought for \$1 per yard. Body Brussels cost from \$1.25 to \$1.75 and up to \$2.50 for some makes. Wiltons cost from \$1.25 to \$2.75.

Ingrain carpets have some advantages over Brussels carpets. They are full one yard wide, are very durable if good grades are secured, and cost very much less. Excellent grades of ingrain may be had for 80 cents, and fairly good ones for about 60 cents to 75 cents. Ingrain carpets are unusually attractive this season, decided improvements having been made in the styles and the combinations of color. A new impetus has been given to the manufacture of this class of goods by the introduction of what are known as "art squares." These squares are pattern rugs of good to extra fine qualities of ingrain, with woven borders and middle all in one piece. They are especially popular for small apartments, country houses and cottages.

Matting is one of those accessories to comfort that will add to or detract from the pleasure of the owner just in proportion as good or inferior grades are selected. Matting at 12 cents or 15 cents per yard are not worth the trouble of putting down. They will draw out and tear up with every chair or other article of furniture that is moved across them.

One of the finest arrangements we have ever seen of the bedroom floors of a country house was recently made by a lady of artistic taste and practical good sense. Her home in the city must be refurnished, the carpets particularly being as she expressed it, "in tatters." And so they were in places at least. She covered the floors of her country house with matting and had all of the borders taken off from the almost worthless carpets and tacked around the edges of the rooms over the matting. Where there were good portions of carpet they were ripped apart and re-sewed to the best advantage in small sections of suitable size and served as rugs for the front of the bed, the wash-stand, writing table, bureau and all places where there was likely to be more than ordinary wear. All of these pieces were put in place and allowed to remain until the matting was thoroughly "walked down" and smoothed over the floor by use. A side and end of the room were also left, and after the entire surface had adjusted itself to the floor, all the pieces of carpet were tacked down.

If any portion of the matting stretches and raises in blisters after it is once firmly down, the place should be made quite wet and allowed to dry. The best way to do this is to wet a large flannel cloth in very hot water and while slightly dripping spread over the spot, letting it remain until the rushes and threads are thoroughly wet. When it is partly dry lay a sheet folded four square over the place and put the lap board or any smooth board over the cloth. If the room is not needed it is well to place a weight on the board and allow it to remain over night. This will in most cases render the matting perfectly smooth. It shrinks the warp and draws the rushes down into place. Matting may be cleaned with a cloth wet in salt and water or clear water only. It is said that soap turns it yellow, and some housekeepers use weak soda water expressly for this purpose. The rushes will turn to a clear pale yellow, which is often very pretty. An old bedroom matting was recently made to look very pretty by tearing inch wide strips of blue and white ticking lengthwise, folding them with the raw edges under and tacking them about four inches apart over the entire floor. This was done with small matting tacks. The effect was very pretty. The room was hung with blue and white and was voted the prettiest in the entire cottage.

For information thanks are due to Bigelow Carpet Company and the Messrs. W. & J. Sloane

FADED carpets, rugs or tapestries may be much improved in appearance by the application of liquid dyes. An old carpet that is more faded than worn may be thoroughly cleaned, beaten and dusted until the pile is free from lint or dust. It should then be wiped over with a cloth wrung out of hot soap suds. The pile should be fairly damp, and before it is dry should be brushed with a stiff broom to raise any of the threads that may have become packed down. When nearly dry go over it with the liquid colors carefully, applying those colors as they originally appeared as nearly as possible.